

PART III

H. SOUSSMANN

Complete Method for the FLUTE

MUSIC - UNIVERSITY OF TORONTO
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Revised and Adapted by W. POPP

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H. SOUSSMANN

Complete Method
for the
FLUTE

Revised and Adapted by W. POPP

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Revised by Paul de Ville.

C major.

C-dur.

Exercise for the legato playing of two notes. Great care must be taken to keep the two notes exactly equal, and not to make the first one too short.

*) The Scales which precede each Exercise must be be practised carefully, slowly at first, with gradually increasing speed.

Uebung für das egale Binden von zwei Noten, ohne die erste als Vorschlag zu nehmen und sie dadurch in ihrem Werthe zu kürzen. Es muss demnach die genaueste Egalität beobachtet werden.

**) Die jeder Uebung vorangestellten Tonleitern sind vorher sorgfältig zuerst langsam und dann-schnell zu üben.*

1. *)

358.

Allegro. M.M. ♩ = 120.

This page contains 11 staves of musical notation, likely for a single melodic line. The notation is dense and complex, featuring a variety of rhythmic patterns and melodic intervals. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent sixteenth and thirty-second notes, often beamed together. There are several instances of slurs and accents throughout the piece. The notation includes various accidentals, such as sharps, flats, and naturals, indicating a key signature that changes or a complex harmonic structure. The overall style is that of a technical exercise or a highly rhythmic piece of music.

A minor.

Exercise in Single Tonguing, by articulating the sound "Tu" In this kind of tonguing the tongue must lie quite loose in the mouth without touching the palate; otherwise the articulation is weakened and instead of "Tu" the sound "Du" is produced, which in this exercise would be wrong.

A-moll.

Uebung für die einfache Zunge, durch die Artikulation „tu.“ Bei dieser Art Staccato muss die Zunge stets frei im Munde gehalten und durchaus nicht an den Gaumen gebracht werden, da der Stoss dadurch weich, und die Artikulation „du“ entsteht, welches bei dieser Uebung nicht statt finden darf.

2.

359

pp < *f* > *pp*

Allegretto. M.M. ♩ = 126.

p *mf* *p* *mf* *p* *cresc.* *f* *p* *mf* *p*

This page of a musical score contains 12 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. The music is written in a key with one sharp (F#) and a common time signature. Dynamics are indicated by letters: *cresc.*, *f*, *mf*, *p*, and *mf*. There are also accents (>) and slurs over various passages. The first staff begins with a *cresc.* marking, followed by *f* and *mf*. The second staff has *f* and *mf*. The third staff has *f*. The fourth staff has *p* and *p*. The fifth staff has *mf* and *cresc.*. The sixth staff has *f* and *p*. The seventh staff has *mf* and *p*. The eighth staff has *cresc.*, *f*, and *p*. The ninth staff has *mf*. The tenth staff has *mf*. The eleventh staff has *mf*. The twelfth staff has *f*. The music concludes with a double bar line.

G major.

Exercise for rapid chromatic passages and arpeggios. The small notes must be played very rapidly, in order that the principal notes may not lose more of their value than is absolutely necessary. The divisions may be repeated from the Double Bars (||) at pleasure; they should be played *f* (forte) the first time, *p* (piano) the second, in order to acquire clearness and certainty in both styles.

G-dur.

Uebung für schnelle chromatische Läufer und gebrochene Accorde. Die kleinen Noten müssen an die Hauptnote gleichsam herangeschnellt werden, damit dieselbe nicht zuviel von ihrem Werthe verliert. Bei willkürlicher Wiederholung kann man bei einer jeden Abtheilung der beiden Striche (||) einmal forte, das andere Mal piano blasen, um in beiden Fällen die gehörige Deutlichkeit und Sicherheit zu erlangen.

3.
360.

Andante. M.M. ♩ = 88.

This musical score is written for a single melodic line on a grand staff (treble clef). The key signature is one sharp (F#). The piece begins with a series of eighth-note patterns, marked *mf* and *cresc.* (crescendo). The melody then transitions into a series of long, sweeping lines, often marked *f* (forte). These lines are frequently embellished with trills, indicated by the *tr* symbol. The dynamics fluctuate throughout, including *p* (piano) and *mf* (mezzo-forte). The score concludes with a final flourish marked *f*.

E minor.

E-moll.

This Exercise must be played with great feeling and attention to detail.

Muss ausdrucksvoll und mit grösste Genauigkeit vorge-
tragen werden.

4.
361.

Adagio. M.M. ♩ = 88.

D major.

D-dur.

The *staccato* in this Exercise is quite different from that in N^o 2. Hold the tip of the tongue between the teeth, letting it touch the lips; then draw the tongue quickly back, still keeping it pointed. By this means a very pronounced *staccato* will be obtained.

Das *Staccato* in dieser Uebung weicht von dem in N^o 2. gänzlich ab. Man halte die Zunge spitz zwischen den Zähnen an den Lippen, und ziehe sie schnell, aber stets spitz gehalten, wieder zurück so wird dadurch ein sehr scharfes *Staccato* entstehen.

5.

362.

pp < f > pp

Allegro. M.M. ♩ = 92

mf *sempre staccato.*

staccato.

The musical score consists of 12 staves of music. The key signature is G major (one sharp). The first staff begins with the instruction "staccato." The music is characterized by a dense, rhythmic texture of eighth and sixteenth notes, often beamed together. The melody moves primarily in eighth-note patterns, with frequent use of accidentals (sharps and naturals) to create chromatic movement. The piece concludes with a final cadence on the twelfth staff.

B minor.

The notes marked thus **A** must be very strongly accented, in order to bring the Melody into prominence; by this means an Effect is produced as if two instruments were playing together. An example of this will be found in N^o 4.

H-moll.

Diejenigen Noten die mit **A** bezeichnet sind, müssen sehr scharf betont werden, um dadurch den Gesang hervorzuhoben; es entsteht dadurch gewissermassen ein zweistimmiges Spiel (a due voci.) Dasselbe ist der Fall z. B. im Adagio N^o 4.

6.

363. *pp < f > pp*

Allegro vivace. M.M. ♩ = 144.

mf

This page of musical notation, numbered 105, contains 15 staves of music in G major. The piece is characterized by a dense texture of triplets and slurs. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of continuous eighth-note patterns, many of which are grouped into triplets. Slurs are used to group these triplets and other melodic phrases. The notation includes various articulation marks such as accents and slurs. The piece concludes with a double bar line and a fermata over the final note.

A major.

Exercise in Double Tonguing by articulating the sounds "Du-ke." Each of these two syllables must be given very evenly and clearly, in order that this method of Tonguing may resemble as far as possible the ordinary staccato.

A-dur.

Uebung für die Doppelzunge durch die Artikulation „di-cke.“ Beide Silben, sowohl die erste als die zweite (am Gaumen) müssen sehr gleichmassig und scharf artikuliert werden, damit diese Doppelzunge dem einfachen Staccato gänzlich gleich komme.

7.
364. *pp* < *f* > *pp*

Allegro. M.M. ♩ = 120.

f
du-ke, du-ke
di-cke, di-cke

sempre staccato.

This page of music contains 15 staves of notation in G major (one sharp). The music is characterized by rapid sixteenth-note passages and slurs. The first two staves feature a melodic line with a descending contour. The third staff continues this line with some slurs. The fourth staff has a similar melodic line. The fifth staff introduces a descending line with slurs and a flat (b) under a note. The sixth staff continues with slurs and flats. The seventh staff has a melodic line with slurs. The eighth staff is marked *staccato.* and features a descending line with slurs. The ninth staff continues with slurs. The tenth staff has a melodic line with slurs. The eleventh staff is marked *staccato.* and features a descending line with slurs. The twelfth staff has a melodic line with slurs. The thirteenth staff continues with slurs. The fourteenth staff has a melodic line with slurs. The fifteenth staff concludes with a melodic line and a fermata.

F# minor.

Fis-moll.

Exercise in the Shake on all notes of the Chromatic Scale.

Eine kurze Triller-Uebung der ganzen Chromatischen Tonleiter

8.
365.

pp <f> pp

Allegro. M.M. ♩ = 118

mf

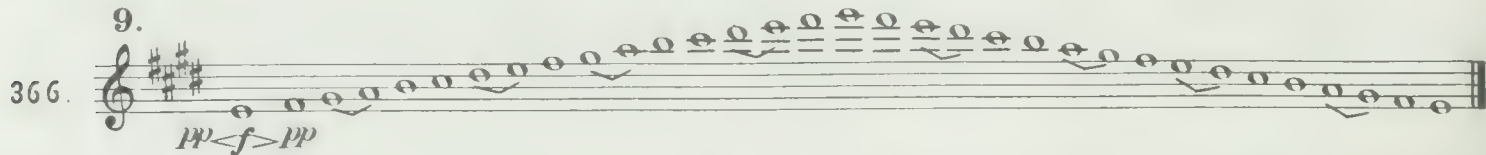
This page of musical notation, numbered 109, is written for guitar and consists of 12 staves. The music is characterized by frequent trills (marked 'tr') and triplets (marked '3'). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4. The piece concludes with a double bar line at the end of the final staff.

E major.

E-dur.

For acquiring clearness in the execution of rapid Chromatic Passages.

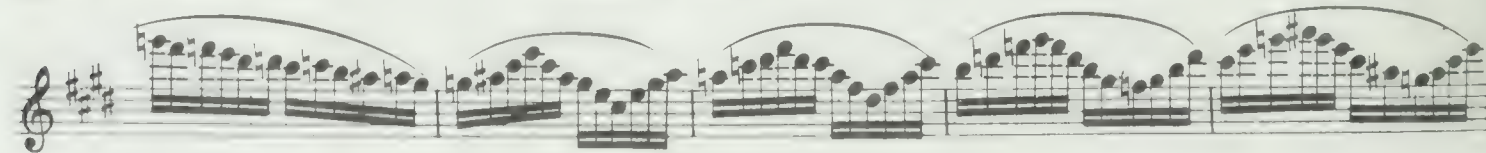
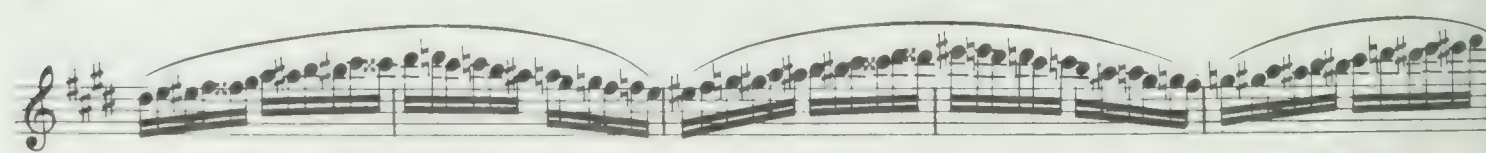
Bezweckt die Deutlichkeit in chromatischen-Tonleitern bei geschwinden Passagen.

9.
366. 
pp < f > pp



Presto. M M ♩ = 100.

mf


mf
mf
mf

This page of a musical score, numbered 111, contains 14 staves of music. The notation is written in treble clef with a key signature of three sharps (F#, C#, G#). The music is characterized by frequent use of slurs and ties, indicating long, flowing melodic lines. The notes are primarily eighth and sixteenth notes, often beamed together. The score includes various rests and dynamic markings, with a prominent 'f' (forte) marking near the end of the piece. The overall texture is dense and melodic.

C# minor.

Cis-moll.

For acquiring certainty in passages of 5/4 time.

Eine Uebung um in dem Fünfvierteltakt Sicherheit zu erlangen.

10.

367.

Vivace. M.M. ♩ = 144.

This page of a musical score contains 14 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by frequent triplet patterns and slurs. The first staff begins with a triplet of eighth notes. The second staff includes the instruction *con espressione*. The third staff continues with triplet patterns. The fourth staff features a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff has a triplet of eighth notes. The ninth staff has a triplet of eighth notes. The tenth staff has a triplet of eighth notes. The eleventh staff has a triplet of eighth notes. The twelfth staff has a triplet of eighth notes. The thirteenth staff has a triplet of eighth notes. The fourteenth staff has a triplet of eighth notes. Dynamics include *f* (forte) at the beginning of the eleventh staff, *mf* (mezzo-forte) at the beginning of the twelfth staff, and *f* (forte) at the end of the thirteenth staff.

B major.

H-dur.

Exercise in various kinds of legato phrasing, in quick time.

Uebung der verschiedenen Bindungen im schnellen Tempo.

11.

368.

Presto. M.M. ♩. = 82.

This page of a musical score contains 15 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by dense, flowing passages with frequent slurs and ties. Dynamics include *mf* (mezzo-forte), *p* (piano), *crese.* (crescendo), and *f* (forte). The score concludes with a first ending bracket and a repeat sign.

G# minor.

Gis-moll.

Special Exercise in the kind of Tonguing which canonically be executed by the articulation of the sounds "ta-ra." or "tu-du," This method will be found of great advantage, since the ordinary Single Tonguing becomes too fatiguing in Passages of length.

Ist eine ganz eigene Übung für die Zunge welche nur durch die Artikulation "ta-ra" ausgeführt werden kann, und von grossem Vortheil ist, indem die gewöhnliche, einfache Zunge bei etwas langen Passagen in dieser Art der Figuren zu leicht ermüdet.

12.

369

pp <f> mp

Pointed Tongueing.

Allegretto. M.M. ♩ = 92.

p ta-ra ta-ra ta-ra ta-ra ta-ra tu-du tu-du tu-du tu-du tu-du

mf

f

This page contains 13 staves of musical notation. The music is written in a key with four sharps (F#, C#, G#, D#) and a common time signature. The notation includes a variety of rhythmic patterns, such as sixteenth and thirty-second notes, often beamed together. Dynamics are indicated by letters: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score also features numerous accents and slurs. The first staff begins with a *f* dynamic. The second staff continues with a *f* dynamic. The third staff starts with a *p* dynamic. The fourth staff begins with a *f* dynamic. The fifth staff starts with a *p* dynamic. The sixth staff begins with a *mf* dynamic. The seventh staff starts with a *f* dynamic. The eighth staff begins with a *p* dynamic. The ninth staff starts with a *mf* dynamic. The tenth staff begins with a *mf* dynamic. The eleventh staff starts with a *mf* dynamic. The twelfth staff begins with a *mf* dynamic. The thirteenth staff starts with a *cresc.* (crescendo) marking, followed by a *f* dynamic.

F# major.

Exercise in 9/8 time. Special care must be taken not to make Triplets out of the eighth-notes; otherwise, the piece will be hurried and the Passages fail in clearness.

Fis-dur.

Uebung im Neunachteltakt. Hier muss man ganz besonders darauf sehen, dass aus den Achteln keine Triolen gemacht werden, sonst entsteht ein Eilen und die Folge davon ist Undeutlichkeit in den Passagen.

13.

370.

pp < *f* > *pp*

Allegretto. M.M. ♩ = 88

mf *p* *f* *mf* *p* *mf* *tr* *tr* *tr* *tr* *mf* *tr* *tr* *tr* *tr* *mf* *mf* *mf*

This musical score consists of 14 staves of music, all in treble clef. The key signature is three sharps (F#, C#, G#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs. The dynamics are varied, starting with a forte (*f*) marking on the second staff and including mezzo-forte (*mf*), piano (*p*), and fortissimo (*ff*) markings. The score concludes with a crescendo (*cresc.*) leading to a final forte (*f*) dynamic, followed by a decrescendo (*dim.*) to a soft ending.

D# minor.

Dis-moll.

Exercise for the use of all the Keys: it can also be played with Double Tonguing.

Uebung für alle Klappen, auch kann man dieselbe abwechselnd mit der Doppelzunge blasen.

14.

371. *pp* *f* *pp*

Allegro. M.M. ♩ = 132.

f *mf* *cresc.* *f*

This page of musical notation consists of 15 staves of music, all in the key of G major (indicated by two sharps: F# and C#). The music is written in a single melodic line on a treble clef. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, often grouped in beams. Many notes are beamed together in sixteenth-note patterns. Phrasing is indicated by long, sweeping slurs that span across multiple measures. Dynamic markings are present throughout: a *f* (forte) marking appears in the 10th measure, a *mf* (mezzo-forte) marking in the 13th measure, and another *f* marking in the 15th measure. There are also several instances of a cross symbol (x) placed above notes, possibly indicating specific performance techniques or accents. The overall texture is highly rhythmic and melodic.

D \flat major.

Des-dur.

Exercise in the appoggiatura or Grace-Note; these must be made very short, in order to give particular prominence to the principal notes. The appoggiatura is merely an accessory note, which must, however, be quite plainly heard.

Ist eine Uebung für Vorschläge. Diese müssen sehr kurz an die Hauptnote herangeschliffen werden, damit solche ganz besonders hervorsticht, denn die Vorschläge selbst bezwecken nur eine Art begleitende Stimme, welche jedoch immer sehr deutlich zu hören sein muss.

15.

372.

pp < f > pp

Allegro. M.M. $\text{♩} = 100$.

p — mf

This image shows a page of musical notation, numbered 123 at the top center. The page contains 14 staves of music, all written in a single system. The notation is in a single melodic line, likely for a flute or violin, and is set in a key signature of three flats (B-flat, E-flat, and A-flat). The music is written in a rhythmic style that includes eighth and sixteenth notes, often beamed together in groups. The staves are connected by a brace on the left side. The notation is dense and fills most of the page, with a double bar line and repeat sign at the end of the final staff.

B \flat minor.

B-moll.

Exercise in sustained notes; strict attention to be paid to *crescendo* and *diminuendo*.

Uebung in langgehaltenen Tönen wobei das *crescendo* und *diminuendo* streng zu beobachten ist.

16.
373.

Largo. M.M. ♩ = 42.

p

cresc. *f* *dimin.* *p dolce.* *cresc.*

tr *dimin.* *p dolce.* *cresc.* *tr* *dimin.*

f *tr* *crescendo.*

f *p* *crescendo.*

f *crescendo*

ff

dimin. *p*

cresc. *f*

cresc. f *dimin.* *p*

ff *dimin.* *p dimin.* *pp smors.*

A \flat major.

As-dur.

Exercise in Triple Tonguing, by the articulation of the sounds keh-tu-keh, tu-keh-tu. In this exercise care must be taken to preserve the most perfect evenness in the articulation of each syllable, just as in No 7. All these different Staccato tonguings, e. g. Double Tonguing "du-keh," Pointed Tonguing "ta-ra," and Triple Tonguing "keh-tu-keh," "tu-keh-tu," will be found of immense advantage, especially for those players who are not naturally gifted with a flexible tongue. By means of these staccato Tonguings a good lasting-power is acquired, with a little practice, and the longest pieces can be played without fatigue.

Uebung für die Trippel-Zunge durch die Artikulation „di-ke-di ke-di-ke.“ Bei dieser Uebung muss ebenfalls die strengste Gleichmässigkeit im Ausdrucke der Silben beobachtet werden, so wie es der Fall war bei No 7. Alle diese Zungen-Staccato's, als z. B. die Doppel-Zunge di-cke die Punktirte-Zunge ta-ra und diese Trippel-Zunge di-ke-di ke-di-ke enthalten unendliche Vortheile, und namentlich für diejenigen die von Natur aus mit keiner leichten Zunge zum Staccato begabt sind; denn vermöge dieser Zungen Staccato's kann man (hat man nur erst einige Uebung darin,) eine grosse Ausdauer erlangen und die längsten Piecen damit blasen ohne zu ermüden.

17.

374. *pp* < *f* > *pp*

Più Allegro. M.M. ♩ = 88.

tu - keh - tu keh - tu - keh
di - ke - di ke - di - ke

This page of musical notation consists of 14 staves of music. Each staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is written in a style that suggests a guitar or mandolin, characterized by a dense, rhythmic texture. The primary rhythmic motif is a triplet of eighth notes, which is repeated throughout the piece. The notation includes various note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the final staff.

F minor.

F-moll.

Exercise in legato octaves; it can also be played staccato, but only with the ordinary Single Tonguing, as in No 2.

Uebung in gebundenen Octaven. Auch kann dieselbe Staccato geblasen werden; jedoch nur mit der einfachen Zunge wie bei No 2.

18.

375.

pp <f> pp

Allegro. M.M. ♩ = 100.

mf

This page contains 14 staves of musical notation, likely for a piano piece. The music is written in a complex, chromatic style, featuring many accidentals (sharps and flats) and a dense texture. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece concludes with a final cadence on the last staff.

E♭ major.

Es-dur.

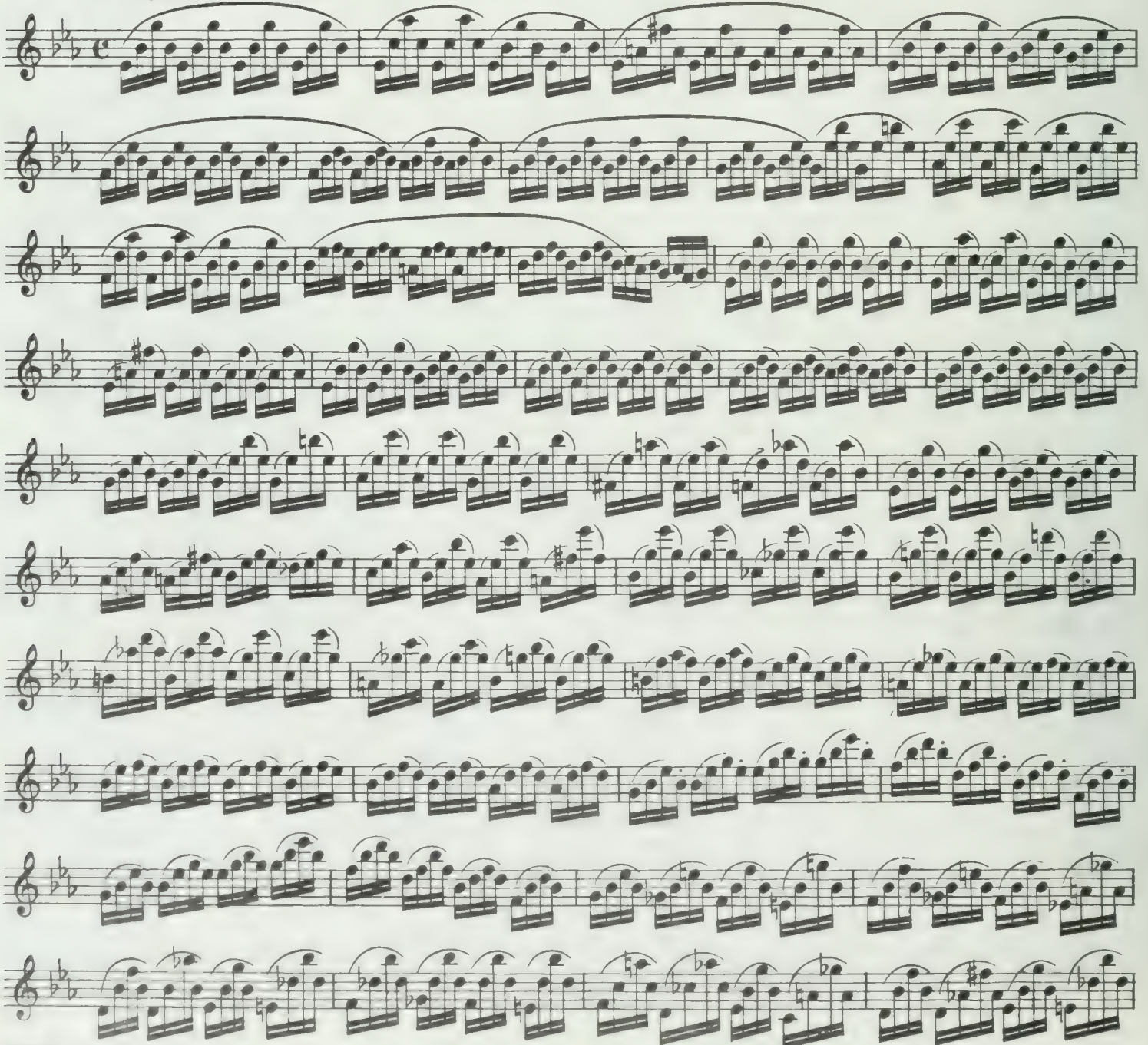
Exercise in Arpeggios, or Broken Chords, giving the effect of three parts. The greatest clearness, evenness and accuracy must be observed, in order to avoid treating any one of the notes as an appoggiatura (as was the case in N^o 3.)

Uebung in gebrochenen Accorden, gleichsam dreistimmig, wo die höchste Deutlichkeit, Accuratesse und Gleichmassigkeit statt finden muss, um auch nicht eine einzige Note als Vorschlag (wie z. B. der Fall bei N^o 3 war) zu betrachten.

19.

376. 

Allegro. M.M. ♩ = 112.



This page contains 15 staves of musical notation. The notation is highly rhythmic and melodic, with frequent beaming of notes and the use of slurs. The key signature is two flats (B-flat and E-flat). The music is written in a single system across 15 staves. The notation is dense, featuring many beamed notes and slurs. The key signature has two flats (B-flat and E-flat). The music is written in a single system across 15 staves.

C minor.

C-moll.

Exercise in the Turn and the Mordent (passing Shake.)
The Tonguing for the middle part of this Exercise is got by
the articulation of the sounds "dee-deh."

Uebung für Doppelschläge und Pralltriller. Der Mittel-
satz wird mit der „di-de“ Zunge geblasen.

20.

377.

pp <f> pp

Andante. M.M. = 84.

p

This page of musical notation consists of 15 staves. The first staff features a melodic line with eighth and sixteenth notes. The second staff is a piano accompaniment with a dense texture of chords and sixteenth notes, marked *mf*. The third staff continues the piano accompaniment, marked *f*. The fourth staff has a melodic line with slurs and dynamic markings *p* and *mf*. The fifth staff continues the piano accompaniment. The sixth staff features a melodic line with slurs and a dynamic marking *f*. The seventh staff continues the piano accompaniment, ending with a dynamic marking *p*. The eighth staff has a melodic line with trills marked *tr* and a dynamic marking *mf*. The ninth staff continues the melodic line with trills. The tenth staff continues the melodic line. The eleventh staff continues the melodic line. The twelfth staff continues the melodic line. The thirteenth staff continues the melodic line. The fourteenth staff continues the melodic line. The fifteenth staff concludes the piece with a final melodic phrase.

Bb major.

B-dur.

Exercise in the Shake on long notes in slow time.

Eine Triller-Uebung für lange Noten im langsamen Tempo.

21.

378.

Poco Andante. M.M. ♩ = 88.

This musical score consists of 12 staves of music, all in a single system. The key signature is B-flat major (two flats), and the time signature is 3/4. The music is characterized by frequent triplet patterns and trills. The dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos indicated. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence on the twelfth staff.

G minor.

G-moll.

Exercise in the Staccato tonguing explained in N^o 5.

Uebung für den nämlichen Zungenstoss als in N^o 5.

22.
379. *pp* < *f* > *pp*

Fantaisie.
ad libitum
f > *sempre tempo.*

Moderato.
mf

Allegro. M.M. ♩ = 104.
rall. *mf*

The main body of the page contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a style characteristic of 19th-century piano literature, featuring a dense texture of sixteenth and thirty-second notes, often beamed together in groups. The notation includes various ornaments, such as mordents and grace notes, and is heavily accented with slurs and phrasing marks. The overall character is highly technical and virtuosic.

The final section of the page consists of three staves of musical notation. The first staff begins with the instruction *f ad libitum senza tempo.* and features a long, sweeping melodic line with a trill. The second staff includes the instruction *rall. dim.* and a dynamic marking of *f*. The third staff concludes with *rall. dim.* and a dynamic marking of *p*. This section serves as a cadence or a concluding passage for the piece, characterized by more spacious intervals and a slower tempo.

Moderato.

mf

rall.

Allegro.

mf

f

dim.

mf

f con bravura

F major.

F-dur.

In the style of a Concert Piece.

Uebung in der Art eines Concert-Satzes.

23.

380.

Allegro brillante. M.M. ♩ = 112

This page of musical notation, numbered 141, consists of 15 staves of music. The notation is highly detailed, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and complex articulations such as slurs, accents, and dynamic markings. The music is written in a key signature with one flat (B-flat) and a common time signature. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a final *f* marking and a fermata over the last few notes.

D minor.

D-moll.

Exercise in ascending and descending Figures.

Übung in auf und absteigenden Figuren.

24.

381.

pp <f> pp

Allegro. M.M. ♩ = 96:

Presto. M.M. ♩ = 138

mf

p *cresc.*

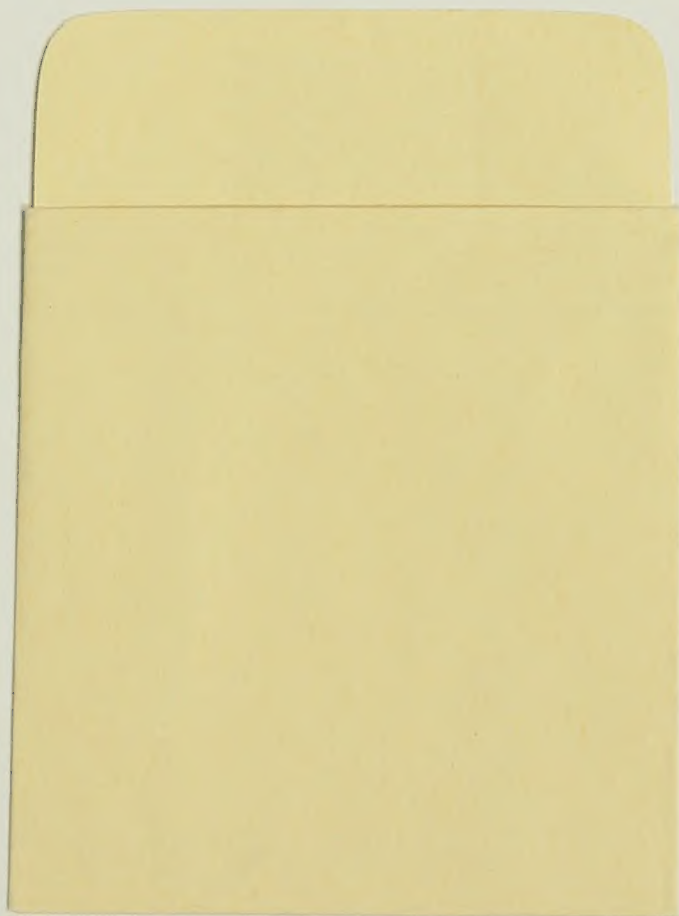
cresc. *f*

rit. *f* **Tempo I.**

List of the Principal Words used in Modern Music

With their Abbreviations and Explanations

A	to, in or at; <i>a tempo</i> , in time	Mezzo-piano (mp)	Moderately soft
Accelerando (accel.)	Gradually increasing the speed	Minore	Minor Key
Accent	Emphasis on certain parts of the measure	Moderato	Moderately. <i>Allegro moderato</i> , moderately fast
Adagio	Slowly leisurely	Molto	Much; very
Ad libitum (ad lib.)	At pleasure; not in strict time	Moroso	Dying away
A due (a 2)	To be played by both instruments	Mosso	Equivalent to rapid. <i>Piu mosso</i> , quicker
Agitato	Restless, with agitation	Moto	Motion. <i>Con moto</i> , with animation
Al or Alla	In the style of	Non	Not
Alla Marcia	In the style of a March	Notation	The art of representing musical sounds by means of written characters
Allegretto	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	Obbligato	An indispensable part
Allegro	Lively; brisk, rapid.	Opus (Op.)	A work.
Allegro assai	Very rapidly	Ossia	Or; or else. Generally indicating an easier method
Amoroso	Affectionately	Ottava (8va)	To be played an octave higher
Andante	In moderately slow time	Pause (⌞)	The sign indicating a pause or rest
Andantino	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	Perdendosi	Dying away gradually
Anima, con }	With animation	Piacere, a	At pleasure
Animato		Pianissima (pp)	Very softly
A piacere	At pleasure; equivalent to <i>ad libitum</i>	Piano (p)	Softly
Appassionato	Impassioned	Piu	More
Arpeggio	A broken chord	Piu Allegro	More quickly
Assai	Very; <i>Allegro assai</i> , very rapidly	Piu tosto	Quicker
A tempo	In the original tempo	Poco or un poco	A little
Attaca	Attack or begin what follows without pausing	Poco a poco	Gradually, by degrees; little by little
Barcarolle	A Venetian boatman's song	Poco piu mosso	A little faster
Bis	Twice, repeat the passage	Poco meno	A little slower
Bravura	Brilliant; bold; spirited	Poco piu	A little faster
Brillante	Showy, sparkling, brilliant	Poi	Then; afterwards
Brio, con	With much spirit	Pomposo	Pompous; grand
Cadenz.	An elaborate, florid passage introduced as an embellishment	Prestissimo	As quickly as possible
Cantabile	In a singing style	Prato	Very quick; faster than <i>Allegro</i>
Cansonetta	A short song or air	Primo (1mo)	The first
Capriccio a	At pleasure, ad libitum	Quartetti	A piece of music for four performers.
Cavatina	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	Quasi	As if; in the style of
Chord	The harmony of three or more tones of different pitch produced simultaneously	Quintet	A piece of music for five performers
Coda	A supplement at the end of a composition	Ritardando (rall.)	Gradually slower
Col or con	With	Replika	Repetition. <i>Senza replika</i> , without repeats
Crescendo (cresc.)	Swelling; increasing in loudness	Ritornello	With special emphasis
Da or dal	From	Ritardando (rit.)	Gradually slower and slower
Da Capo (D. C.)	From the beginning	Risoluti	Resolutely; bold; energetic
Dal Segno (D. S.)	From the sign	Ritenu	In slower time
Decrescendo (decresc.)	Decreasing in strength	Scherzando	Playfully; sportively
Diminuendo (dim.)	Gradually softer	Secondo (2do)	The second singer, instrumentalist or part
Divisi	Divided, each part to be played by a separate instrument	Segue	Follow on in similar style
Dolce (dol.)	Softly; sweetly	Semplice	Simply; unaffectedly
Dolcissimo	Very sweetly and softly	Senza	Without. <i>Senza sordino</i> without mute
Dominant	The fifth tone in the major or minor scale	Sforzando (sf)	Forcibly; with sudden emphasis
Duet or Duo	A composition for two performers	Simile or Simili	In like manner
E	And	Smorzando (smorz)	Diminishing in sound. Equivalent to <i>Moroso</i>
Elegante	Elegant, graceful	Solo	For one performer only. <i>Solo</i> ; for all
Energico	With energy, vigorously	Sordino	A mute. <i>Con sordino</i> , with the mute
Enharmonic	Alike in pitch, but different in notation	Sostenuto	Sustained; prolonged.
Espressivo	With expression	Sotto	Below; under. <i>Sotto voce</i> , in a subdued tone
Finale	The concluding movement	Spirito	Spirit. <i>con Spirito</i> with spirit
Fine	The end	Staccato	Detached; separate
Forte (f)	Loud	Stentando	Dragging or retarding the tempo
Forte-piano (fp)	Accent strongly, diminishing instantly to piano	Stretto or stretta	An increase of speed. <i>Piu stretto</i> faster
Fortissimo (ff)	Very loud	Subdominant	The fourth tone in the diatonic scale
Forsando (fs >)	Indicates that a note or chord is to be strongly accented	Syncopation	Change of accent from a strong beat to a weak one.
Forsa	Force of tone	Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Fuoco, con	With fire; with spirit	Tempo	Movement; rate of speed.
Giocoso	Joyously; playfully	Tempo primo	Return to the original tempo.
Giusto	Exact; in strict time	Tenuto (ten.)	Held for the full value.
Grandioso	Grand; pompous; majestic	Thema or Theme	The subject or melody.
Grave	Very slow and solemn	Tonic	The key-note of any scale.
Gravioso	Gracefully	Tranquillo	Quietly.
Harmony	In general, a combination of tones, or chords, producing music	Tremolando, Tremolo	A tremulous fluctuation of tone.
Key note	The first degree of the scale, the tonic	Trio	A piece of music for three performers.
Largamente	Very broad in style	Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Larghetto	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	Troppo	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
Largo	Broad and slow; the slowest tempo-mark	Tutti	All; all the instruments.
Legato	Smoothly, the reverse of <i>staccato</i>	Un	A, one, an.
Ledger-line	A small added line above or below the staff	Una corda	On one string.
Lento	Slow, between <i>Andante</i> and <i>Largo</i>	Variations	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Listesso tempo	In the same time, (or tempo)	Veloce	Quick, rapid, swift.
Loco	In place. Play as written, no longer, an octave higher or lower	Vibrato	A wavering tone-effect, which should be sparingly used.
Ma	But	Vivace	With vivacity; bright; spirited.
Ma non troppo	Lively, but not too much so	Vivo	Lively; spirited.
Majestoso	Majestically; dignified	Volti Subito V.S.	Turn over quickly.
Maggiore	Major Key		
Marcato	Marked		
Meno	Less		
Meno mosso	Less quickly		
Messo	Half; moderately		



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